

How the state press will cover the elections

SOUTH CAROLINA'S NEWSWEEKLY

July 5, 1974
TWENTY-FIVE CENTS

Osceola

The filming of South Carolina

by Paul Foxworth

"The South Carolina Arts Commission has made a long range commitment to film. This has become a vitally important medium of entertainment, communications, art, and so forth. And yet it's surrounded with so much mystique, as if the lay person couldn't possibly understand how films are made. We're out to prove otherwise. We're out to show that anyone who can get his hands on a Super-8 camera, even a child, is a potential filmmaker, provided he understands and abides by certain ground-rules."

Somebody at the Arts Commission has a poster on the wall showing Kate Hepburn in *Mary of Scotland*. It's an irresistible item of nostalgia, that glamorous face scowling into the camera as it ponders England's fate. But, paradoxically, it is a kind of reminder of what the Arts Commission is up against: the persistent notion that, exceptions notwithstanding, film in this country is somehow the private property of Hollywood wizards and big-name stars.

The Arts Commission's basic premise is that, at a time when sophisticated Super-8 movie equipment is readily accessible to the public, the opportunities for qualitative film-making among even complete novices are unlimited. Not that productions as glamorous as *Mary of Scotland* are liable to result, but visually interesting and informative films might very well.

Stan Woodward, the Arts Commission's film maker-in-residence, has made his own in Super-8 and 16mm. He has worked in close association with the Division of Public Media of the National Endowment for the Arts and served as an apprentice to Julien Bryan of the International Film Foundation. Before joining the Arts Commission he was a free-lance film maker of consultants based out of New York, holding workshops for teachers in the public school systems ("showing them how to feel comfortable with film") and preparing curricula for their students.

These were precisely the



Stan Woodward

services the Commission was determined to make available locally, and it proceeded to lure Woodward back to his native state (he's from Spartanburg) to get its filmmakers-in-the-schools program rolling. Since he started work last August he has logged at least 20,000 miles to and from schools in Aiken, Camden, Ft. Mill, Anderson, Easley and Kingstree and a number of schools in the Columbia area. "Our main objective right now is to set up film-instruction programs in schools which have made a commitment to film. These serve as models to encourage other school systems to do so."

Woodward feels that the future of film-instruction lies, not simply in the filtering down of programs from the university level, but a simultaneous "filtering up" from the grade-school level. He is particularly pleased with his experience at Riverview Elementary School in Ft. Mill, where he worked with children as young as first grade. "They started off shooting stills with an Instamatic camera, then went individually into the darkroom with an older student and saw their

own film developed and enlarged, and, finally, sat down as a class to talk about the pictures and how a certain subject could best be approached."

Older children, in grades four through six, went on to shoot their own minute-long Super-8 films, with special emphasis on animation.

"By the end of the course, those kinds were running the projector and showing their own films, when in fact you might expect the machinery to scare them off. And it was a fairly complicated procedure, too: a showing involved two kids, one at the projector and one at the cassette tape-player, and they had to synchronize certain scratch-marks on the film with 'beeps' on the tape in order to run the two together."

Woodward sees limitless potential for challenging students' imaginations, especially intelligent children who are able to conceptualize non-verbally but who have fared poorly on a steady diet of written material. "Nothing reshapes a child's self-image so dramatically as film. Parents would come up to me and the principal (continued on page four)

Liberty vs. the System

by Bob Thompson

Last August an inmate at the Central Correctional Institution by the name of Melvin Lee Timmerman got into a scuffle with prison guards that nearly caused a riot and resulted in injuries to at least two inmates and several guards.

Repercussions from that skirmish are still being felt in the decaying gray buildings at 1515 Gist Street. And, if a lawsuit which Timmerman and a fellow inmate have filed against Department of Corrections officials and two members of the local judiciary achieves its intended results, more fur is sure to fly and the character of inmates' rights in South Carolina may be changed.

For the rights of inmates -- to free speech, to due process of law, etc. -- are becoming the crux of the fight that Timmerman and Robert "Bo" Thomas are waging. The inmates, feeling that they have seen precious little respect for the above named rights since entering the Department of Corrections' gates, have filed a class action suit on behalf of all CCI prisoners to allow inmates to swear out warrants against correctional guards and officials who they feel have violated their constitutional rights.

The plight of Timmerman and Thomas was reported in an earlier issue of *Osceola* (no. 23, December 14, 1973). In the intervening months since the suit was first filed in U.S. District Court early this year, the ten defendants -- Fifth Circuit Solicitor John W. Foard, Columbia magistrate Franchot A. Brown, Department of Corrections director William Leeke, and seven other corrections officials and guards -- have used numerous legal tools to try to avoid prosecution. Those tools so far have not been to much avail, though, and it appears the suit will soon be heard "on its merits" -- legal terminology meaning that the procedural roadblocks have been passed and all loopholes closed, and the facts themselves are the next step.

Of course, the facts will have to be established first, and getting the plaintiffs and defendants to agree on them may take a lot of doing. So far nearly every person involved in the fracas and the ensuing legal maneuvers has a different story to tell.

According to the version of the fight as described in the prosecution's complaint, Timmerman was accosted and severely beaten by five guards for no apparent reason. Here is a layman's translation of the August 11, 1973, scuffle as explained in the plaintiffs' complaints:

Timmerman, at the time an inmate at CCI, was approached by the five guards named in the suit -- Samuel Benjamin, William Weston, Robert Ervin, Terry Hart, and Samuel Jackson -- and was accused of being "under the influence of alcohol." Timmerman denied it, and then he was "without provocation" brutally beaten by the guards; he was then handcuffed and assaulted again.

Then, the plaintiffs claim, Bo Thomas saw Timmerman being beaten and, along with several (continued on page eight)

osceola

"The mission of a modern newspaper is to comfort the afflicted and afflict the comfortable."

from a column by Peter Finley Dunn

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from Washington

The burden of non-economics

It is somehow symbolic that as the world's economy gets grimmer and grimmer, three of Mr. Nixon's top economists aren't economists. It is an innovative idea, in a way, like having non-lawyers on the Supreme Court. But it may also suggest why about 85 percent of those polled rate the administration lowest on economics.

Dr. Herbert Stein, head of the Council of Economic Advisors is, indeed, an economist but he's leaving, and *Business Week* unkindly observes that he "has erred so badly and so often" that his "credibility is all but gone." Mr. Nixon last month, in a mid-year review, named non-economist Kenneth Rush to be his "Counsellor for Economic Policy" with Cabinet rank. Non-economist William Simon heads the Treasury. Non-economist Roy Ash heads the Office of Management & Budget. Simon and Ash are reportedly feuding, non-economist Rush will keep peace between them, and they will all give Mr. Nixon economic advice.

Senator Proxmire invited Rush to testify before the Congressional Joint Economic Committee but Rush says he can't come because of executive privilege. The Employment Act of 1946 set up the Joint Committee to review the President's economic policy, but Congress is told the man put in charge won't appear. Proxmire had some well chosen words about "arrogance of power" and "immaturity", but the matter is trivial, I think, compared to the really terrifying and worsening inflation in the free world.

Living standards are falling in these rich countries, precipitating two struggles: At home - who will bear the burden? Abroad - which country can export its unemployment to its neighbor? Let's take the foreign scene first.

Much of Europe (with the exception of Germany) has inflation higher than America's 11½ percent, and it's much higher in Japan. The oil exporters in effect put a \$60 billion tax on importing countries when they quadrupled the price. That meant, of course, there is \$60 billion less with which to buy other commodities. The upheaval came when a world boom was already inflationary. The situation is particularly hard on some 30 have-not nations with a quarter of the world's population, who are

already hungry and must now find an extra \$15 billion to buy goods, or starve.

For the rich countries, there was a quick inventory recession last winter from which they are now recovering in part - all but Italy. There's always a weak sister in the crowd. Italy looks near bankruptcy. It can't pay its bill, it has borrowed \$10 billion. It's possible the U.S. may have to decide whether to bail it out. Perhaps this overdoes it, but reasonable people are alarmed and it's touch-and-go. Italy has 2500 tons of gold valued at \$3.5 billion on the official price and \$12 billion on the free market price, and international central banks have just agreed to let her pledge this at the higher price, giving her more credit. But that isn't much with a trade deficit running at \$13 billion annually.

This sounds statistical and dull, maybe, but there's real danger that a chain reaction will set in if individual countries try to protect themselves by putting up tariff barriers, protecting home jobs and engaging in competitive devaluation. The nations have pledged not to do this but pressure is mounting. European politicians are busily proposing to regain a favorable trade balance by exporting more and more goods and importing less. That means exporting unemployment.

In 1929 nations tried that. There had been peace since 1918. But the depression threatened Japan, and she invaded Manchuria for markets in 1931; that ended the post-war international order. Hitler came to power three years after the U.S. prohibitive Hawley-Smoot tariff. Economic slumps have shattering political consequences.

So now we come to the United States. There is the same burden here on the poorest, on the pensioners and the elderly; the same desperate grab by corporations to keep liquid. In Japan the great Netsugaku air-conditioning firm went bankrupt; in New York the Federal reserve has had to spoon out over a billion dollars to keep the Franklin National Bank from collapsing.

Round the world industrialists ask, "How's your liquidity?" and secretly wonder, "Who's next?" We haven't had apprehension like this for a long time.

There was the electrifying voice of FDR in 1933 saying that the only thing we had to

fear was fear itself, but who pays attention to the inspirational utterances of Mr. Nixon and his non-economists? The great mass of Americans are confident that this trial too, will pass. Yet the fact is that if inflation continues at the present horrendous rate the dollar will buy only 54 cents worth of food, shelter and clothing five years hence, and 29 cents worth in 10 years.

Today there is a big over-hang of catch-up wages to meet: American labor has been so non-militant in the inflation that the prestigious London *Economist* last week had a five page supplement trying to explain it. The U.S. wage earners real earnings have plummeted over seven percent in a year. Yet "the extraordinary truth is," says the magazine, that while there has been a "surge of strikes in almost every western country... America has actually become less strike-prone." Extraordinary indeed; the magazine enviously remarks that this paradox "is not generally appreciated even inside America. Employers continue to complain about union responsibility."

One man who knows exactly what he wants is the chairman of the Fed, Dr. Arthur Burns. The nation is in "jeopardy," he says (with some accuracy) and he wants the economy put through the wringer. Cut back, retrench; that's the administration motto. It will presumably make brutal unemployment. It is the current conventional wisdom for the well-to-do.

A group of liberal senators, Kennedy, Humphrey, Bayh, Cannon, Clark, Hart, Mondale and Nelson, and men like Henry Reuss in the House, have a different approach. They suggest some form of tax relief for the poor who carry the heaviest burden of high food and fuel prices, to be made up by closing tax loopholes - over \$2 billion, for example, by ending the hoary old oil depletion allowance. It is doubtful if they can achieve it. It is doubtful if Congress, this sap-less branch of government, will do much reforming of any kind.

A month ago one would not have written so grimly. But the situations at home and abroad can hardly last; they interact. There is a potential isolationist "America First" mood in Washington, and a similar nationalistic mood growing abroad. Nobody knows whether the international line can hold.

Feiffer

WHAT I LEARNED IN SCHOOL THIS YEAR.



I LEARNED HIGH SCHOOL IS CALLED SECONDARY EDUCATION BECAUSE IT TAKES PLACE IN THE SECOND WORLD.



I LEARNED ONLY TO VOLUNTEER WHEN WHAT I HAVE TO SAY AGREES WITH WHAT THE TEACHER HAS TO SAY.



I LEARNED NOT TO BE CURIOUS ABOUT ANYTHING THAT ISN'T ASSIGNED OR THEY CALL YOU A TROUBLE MAKER.



I LEARNED IF YOU HAVE A GOOD TEACHER KEEP IT TO YOURSELF OR THEY GET RID OF HER.

I LEARNED THAT PARENTS HATE TEACHERS ALMOST AS MUCH AS TEACHERS HATE PARENTS BUT NOT AS MUCH AS BOTH HATE KIDS.



I LEARNED INTEGRATION IS WHEN BLACK KIDS SIT TOGETHER IN ONE PART OF THE CAFETERIA AND WHITE KIDS SIT TOGETHER IN ANOTHER.



I LEARNED BUSING IS WRONG -



BECAUSE IT WILL LOWER THE QUALITY OF MY EDUCATION.

623

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Who's covering — or not covering — our candidates?

Perhaps the most important decision facing news editors across the state this year stems from the immense number of political races and the even greater number of candidates. For instance, there are 54 candidates for the House of Representatives in Richland County alone. This figure is put in even better perspective if one considers that all counties in the state are electing at least portions of their county governments; additionally, some are electing solicitors. Throw in some magistrate races, not to mention the state government and Congressional races, and there are candidates aplenty.

The electronic media, because of legal and other difficulties peculiar to them, are even more limited than their cohorts in the printed media in trying to cover candidates.

Jack Cook, news director and anchorman for WNOK-TV, was chatting with other newsmen in the Statehouse recently. He appeared flustered when asked which races his organization would cover. "Why, we'll cover all the statewide and Congressional races, but that's all our staff and time will permit."

By the statewide races, Cook means he's covering the nine gubernatorial candidates, the five candidates vying for their respective party's slot on the lieutenant governor's ballot, and the numerous candidates running for everything from superintendent of education to comptroller general. Two of these less significant races — for attorney general and superintendent of education — have gotten more than their share of TV time.

Tom Turnipseed, former director of the S.C. Taxpayers Association, has been waging a high-pitched campaign against incumbent Attorney General Daniel McLeod. In the process, Turnipseed has accused powermongers like Senators Rembert Dennis and Marion Gressette of being too cozy with the state's corporate moguls.

The superintendent of education race includes former S.C. Education Association activist Carlos Gibbons and incumbent Cyril Busbee. Verbal abuse has been flying in both directions, which obviously makes for good television and newspaper coverage.

Joe Petty, news director of WIS-TV, has found himself facing a special problem. Since WIS's viewing area is so much more widespread than that of the other two local stations, WIS feels obligated to give coverage to Congressional candidates whose districts are not within reach of the other two stations. The result, Petty says, is "we'll cover all the statewide races plus the Second, Fifth and Sixth District Congressional races, plus the Fifth Circuit solicitor's race."

Petty explained that the station's limitations are prompted by equal time considerations in addition to the judgment on the staff's part that the viewing audience wants "more than must political news."

In addition to being unable to get local news coverage of their races, candidates for local office are finding out that some radio and television stations will not sell them advertising time.

WIS-TV's advertising sales manager, Dick Coulter, explained, "We're governed by federal law and by the law that we have to offer equal time to all candidates if we sell time to any candidate for that office. We made the decision a long time ago that it would be impossible to handle all candidates for every office fairly and equally, so we established a list of offices which we felt were of primary public interest."

Coulter explained that the federal guidelines utilize "public interest" as the primary criterion and that this, combined with the equal time provision, had forced them to exclude local races from access to their advertising. He said that WIS-TV would sell advertising to candidates for governor, lieutenant governor, state attorney general, and several Congressional seats.

At WIS radio, advertising sales manager John Carroll explained that they would also limit their advertisers to statewide and Congressional candidates. "If we offered time to one (S.C.) House candidate, we would have to offer the same amount of

time to all the other House candidates, and we don't have that amount of time," Carroll explained. He said that the radio station used guidelines similar to those used by WIS-TV, "and those guidelines say we have to use our 'own good faith judgment' in determining what will serve the public interest."

Richard Laughridge, WNOK-TV's advertising sales manager, said his station "hasn't refused anybody time yet." He said WNOK-TV will offer to sell equal advertising time to all candidates for a particular office and this may ultimately force him to exclude certain races from advertising on WNOK. "But I don't think many of the House candidates will want time since they are running in such small districts."

Laughridge said, however, that he could understand WIS-TV's problem. "Their problem is that they cover a larger area of the state than we do and get to districts on the federal campaign level that we don't." This, he feels, is forcing WIS to limit the number of candidates to whom they can allow access to their advertising time.

himself and to briefly present his views. WIS newsmen Joe Petty and Jan Lovell timed the speeches closely and cut more than one candidate off with a bell, leaving them mumbling ends of sentences in the background.

The show really fell down, though, during the question-and-answer session, also planned to give each candidate equal time, or as near to that as was possible. Questions came from a list the two reporters drew up prior to the show, Lovell explained. The questions, though, were disappointingly vague, leaving the candidates open to talk in generalities and to take stands few could disagree with. (How could anyone deny, for example, that health care or education were among the top priorities in the state?)

Some of the questions were a little tougher, but unfortunately they were reserved for the lightweights. Maurice Bessinger was asked if he still supported segregation and Milton Dukes, a minister, was asked about separation of church and state. On the whole, however, the questions helped viewers gain little insight into differences between the candidates other

doesn't run press releases, but rather try to cover candidates as they speak to voters at gatherings.

The State has been the only newspaper thus far to assign a staff member to each of the nine gubernatorial and five lieutenant gubernatorial candidates, and to run separate, relatively in-depth stories on each. Starr said he sees this as part of an overall effort by the newspaper to cover all the races "right down to the auditor's race in Anderson County."

The last week before the election, Starr said, each candidate will have a *State* staffer assigned to him. On election night, Starr explained, *The State* will attempt to cover all the races in every county, with a second shift coming in Wednesday morning so that *The State* will be able to carry the complete results from every county on Thursday morning.

Because of the effort to cover the candidates, Starr explained, there will not be enough time or staff to conduct another statewide poll before the primary. Three polls have been conducted by *The State* since January.

An unusual, if not downright strange, turn of events took place a few weeks ago in Richland County Courthouse. WIS-TV investigative reporter Jim Sughrue voluntarily appeared before the county grand jury requesting an indictment in a matter on which he had done a story. The story involved the alleged embezzlement of funds by a state employee, Donna Culbertson.

Sughrue aired the story several months ago, but he complained that no official action had been taken by the Governor or any other authorities.

"The Attorney General told me that since she had agreed to repay the money, they had dropped the matter and the Governor said he was leaving it up to the Attorney General. No one had ever disputed the evidence I presented, yet no action was taken. Since the authorities refused to act I requested an appearance before the grand jury."

Since many reporters in recent times have gone to jail rather than reveal their sources, we asked Sughrue if he compromised any sources in his effort. "I didn't present source information. Everything I gave them was either already published or aired or I had received permission from the source to show his information to the grand jury. Most of it was letters from officials in certain state departments. Anyone could have gotten the same response from them publicly."

Inoperative (local media notes)

So the candidates for local offices will be denied the easy access afforded by the midlands broadcasting giants of WIS television and radio. What this leaves is going with smaller television and radio stations, newspapers, billboards, and, God forbid, personally meeting the voters.

Even after they narrowed down the list of candidates they would cover, the people at WIS-TV soon realized they were still facing a formidable task.

Several weeks back WIS-TV's news department aired a special program in which they interviewed all seven Democratic gubernatorial candidates. The hour-long show began with each candidate speaking in a preselected random order. Each one had the same amount of time to introduce

than their poise on camera.

In an instant analysis after the Q&A session Petty observed that there seemed to be little difference between the candidates.

Lovell acknowledged later that the show, filmed on Friday morning, April 26, and broadcast the following Sunday night, was by necessity rather restrictive. "My first reaction," he commented, "is that the system designed to insure fairness tended to be mechanical and repressed discussion."

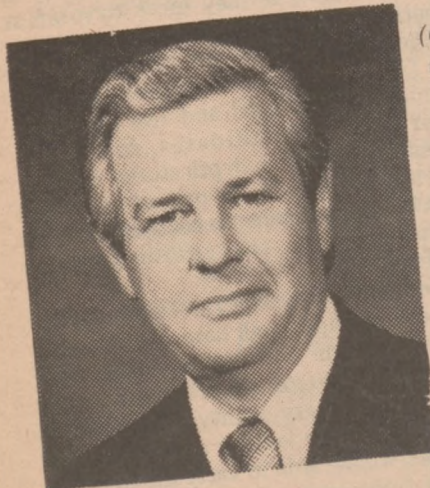
While the electronic stations wrestle with giving equal time and deciding which candidates will be covered, *The State* seems to have the situation in hand.

Bill Starr, assignments editor for *The State*, said they are trying to give each candidate for every office fair and equal coverage. He says the newspaper usually

The advertisement features a large, detailed illustration of a shrimp, likely a spiny lobster, positioned diagonally across the frame. The shrimp is rendered in a light, sketchy style against a dark background. To the left of the shrimp, the text "The SHRIMPERS SEAFOOD" is written in a stylized, serif font. To the right of the shrimp, the text "Our seafood is the finest." is written in a bold, sans-serif font, followed by "Calabash style" in a similar font. The entire advertisement is enclosed in a rectangular border.

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(continued from page one)

and say: "This is the first time our son has come home really excited about something in school." He is not altogether surprised at the enthusiasm with which children at Ft. Mill responded. "After all, the raging demand for film is going to come from the generation born with color TV's in their cribs."

Filmmakers-in-the-schools is only one phase of Woodward's work; another, which he feels will become increasingly important this year, is the Community Film Workshops Program. These workshops, which are available to groups of citizens anywhere in the state, are five hours each, and a rudimentary course of study consists of two: the first dwells upon animation and the use of the camera, the second, upon viewing and discussing films made by the class. Woodward frequently asks his classes to think of TV commercials they've seen as minute-long films, then choose the ones they consider most effective and try to explain why. Afterwards, they are urged to shoot their own one-minute movies, with their respective choices serving as models. Woodward's major concerns in

these workshops are that the student learn to establish a "point of view" with the camera, and that he or she be relaxed about working with film. ("Essentially, it's just a process of demystifying the medium.") Stan likens his work to being a Fuller Brush salesman: "you have to ring the doorbell and explain the possibilities." It is all, he says, a matter of "showing people that film is within the public purview as well as the professional."

The Youth Film Production Grants, first given out in January 1973, were the Commission's first direct sponsorship of amateur filmmakers. They were designed to help high school and college-aged persons write and produce their own Super-8 films; selected applicants are awarded grants of up to \$250 for film supplies and developing. (The money may not be used to purchase equipment; however, the Commission has \$2000 worth of Super-8 equipment in its Film Equipment Bank for loan to grant recipients and "schools where principal-teacher combinations have made a commitment to



Woodward

developing filmmaking within the curriculum."

Since Woodward joined the staff last August, ten grants averaging \$150 apiece have been awarded, quite an increase over the modest response to the grants in the first seven months of their existence (three were given out). "It was a really feisty thing that Mike [Holden, then Director of the Contemporary Arts Division] did, setting up those grants as a prototype of the Commission's thrust into film. To my knowledge, South Carolina was the first state to set up a coherent, state-wide program of film grants for young people. And, as far as I know, one of the first to sponsor a state-wide festival of student films."

The First Annual South Carolina Film Festival, held May 1 at Drayton Hall Theater on Columbia's USC campus, was a real breakthrough for film in the state. The Commission sent out posters and letters "everywhere we thought some kind of filmmaking might be going on," and received so many calls for further information that "it turned into one big phone campaign." The results were staggering: 550 kids showed up from as far away as Anderson, and 45 teachers were there to participate in seminars. All together, some 35 Super-8 films made by students were shown. Four consultants from out-of-state were on hand to direct workshops, including Peter Haratonic,

coordinator of the national Filmmakers-in-the-Schools Program of The Center for Understanding Media. "Peter said he was completely surprised by the turnout. But, really, South Carolina has such excellent prospects for film growth that it seems only a perfectly natural phenomenon."

"Within our state are native sons who grew up on the media and have decided to make their livelihood by making films about indigenous subjects," says Woodward. "These are our filmmakers, and if we don't support them and take advantage of their talent we will lost them to other states."

Woodward feels strongly about helping independent filmmakers "break into" 16mm., which, unlike Super-8, can be easily distributed commercially, but is very expensive to work with. (Even for someone who has the use of camera equipment: one hundred feet, or approximately two-and-one-half minutes, of film costs about nine dollars for black-and-white and sixteen for color, processing included. The minimal ratio of footage shot to edited print is five-to-one and usually considerably higher, such as ten-to-one.) To date, making a 16 mm. film generally marks a vocational commitment to the medium, and Woodward,

(continued on page five)

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"We're not only trying to keep our own talented filmmakers, but to give those in other Southern states a support system to encourage them to continue their work, which is reshaping the cinema landscape in this country."

Stan Woodward

(continued from page four)

perpetually eager to talk to filmmakers who have chosen to take that fateful step, is in a position to offer assistance by way of advice, grants, and/or equipment loans. The Commission has just purchased a complete Bolex synchronous system with a Nagra tape-recorder, a \$500 addition to its Film Equipment Bank.)

Filmmakers who have already sought out Woodward's technical advice include Greenville's Gretchen Robinson, in her thirties, and Columbia's John Lewis, 27. Robinson's film is a documentary on the snake handlers of Greenville's Holiness Church of God and runs 53 minutes. Lewis' film, the concert portion of which runs an hour and 20 minutes, is a documentary on the 1971 free concert given by the Chambers Brothers in Columbia's Valley Park.

"John's film is a real breakthrough for independent filmmaking in South Carolina. He's gone up against incredible odds to keep his project going these three years. The concert portion is finished, but he's still in need of backers to finish the rest of the film." Lewis, a former cinematographer for WIS-TV in Columbia, had a showing of the concert portion of the film on Sunday, June 2 at Dreher High School Auditorium. (The completed film will include footage of the behind-the-scenes maneuvering necessary to put the concert on.) Between three and four hundred people turned out at \$1.50 apiece to hear a local folk group ("Pam and Don and Dave") and then see the film. (Lewis explained that the cost was dictated by his need to pay off equipment rental fees to New York firms.) Perhaps the most striking feature of the event was the sense of warmth and community it established; the film was a catalyst that brought a large number of individuals together in one place, at one time, to share an experience. "And this can happen over and over again, with any group of citizens that share an interest in a

particular subject explored through film."

Two filmmakers have already completed 16mm films under grants from the commission: David Boatwright, 27, of Columbia received \$3500 last September for his film about black music in South Carolina, *Maybe Next Week Sometime*, and Ken Jones, 28, (from Clemson) received \$200 in Spring 1972 toward his 20-minute film inspired by Transcendental Meditation. The Commission's grant will only pay for about half of the total cost of Boatwright's film, and Jones' expenditures exceeded his grant by about \$2000. Says Stan: "The cost of working in 16mm is so expensive that even those who complete filming often have a lot of trouble getting their productions edited. This is a shame, because their films, their insights into the life of this state, are a great asset to the public."

That Boatwright's and Jones' films will be available to the public is insured through the Commission's grant contracts (applicable to Youth Film Production Grants as well), which specify that the Commission retain a copy of each completed work. These films, along with commercial films purchased especially for the Commission's touring film festival, will be available for loan to all interested groups of citizens through a new program called the South Carolina Film Experience. All a group need do is agree to provide: 1) a suitable showing place (that can be fully darkened and has good acoustics), 2) a projector in good condition, 3) a competent projectionist, and 4) someone to host the showing.

The Commission decided this week to award special grants to three more independent filmmakers. Mark Henrikson will receive \$4,000 for his film *The Decline of Miss Dolph* about a fragile elderly lady; Carl Floyd (who did the sound track for Boatwright's film) will receive \$3,000 for his film *County Fair*; and Gretchen Robinson, \$3,000 for a documentary of folk styles on South Carolina's coastal islands. In

announcing the grants at the premiere of Boatwright's film at the Columbia Museum of Art Tuesday night, Woodward said he knew of no other state which had awarded three such grants at one stroke, and saw these as a major contribution to South Carolina's "celebration" of itself through the arts.

In addition, the Commission awarded a \$1150 grant to the Humanities Division of Converse College to sponsor a 2½ day workshop-celebration for independent filmmakers in North Carolina, Georgia and South Carolina. Filmmakers 18 years of age or older will be given the opportunity to show their films for prizes and to share a common experience which will be the first of its type in this area.

Woodward feels that, in addition to the need for backers, the biggest problem independent filmmakers face is to locate film labs with the sophisticated equipment needed to edit 16mm. "There aren't any commercial film labs in South Carolina which don't charge an arm and a leg for the use of their machines. So we're in the process of outfitting a warehouse for a \$20,000 Regional Film Editing Studio. That facility will be ready this August and available to any competent filmmaker who

approaches us for help, not just from South Carolina but from anywhere in the Southeast. We're not only trying to keep our own talented filmmakers, but to give those in other Southern states a support system to encourage them to continue their work, which is reshaping the cinema landscape in this country."

Woodward feels that three professors in particular have made his job considerably easier: Dr. Benjamin Dunlap, "who spreads the joy and excitement of film" in a film appreciation course through USC's English Department; Professor Gary Davis of USC's Art Department, "who is pioneering serious, professional use of the Super-8 film format"; and Dr. Al Schmitz, Professor of Humanities at Converse College, "who has helped launch filmmaking" there.

Woodward is already at work developing plans "for a fleet of reconditioned school buses with blacked-out windows and equipped with 16mm. projectors and screens. These buses, as part of the South Carolina Film Experience, will take short films into small rural communities that would never have the opportunity to experience them otherwise."

Like all the Arts Commission's film programs, its goal is to help South Carolinians "celebrate the uniqueness of their life experiences through the medium of film." And towards that goal the Commission has already made substantial progress.

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Vegetarian restaurants add spice to Columbia

by John Marion

The way Frank Lee tells it, Mike Craig woke up one morning, inspired by something only known to Mike, went over to his housemate Bart Burns, and asked if he wanted to open a vegetarian restaurant. One assumes it must have been a nice pleasant day, the sort of day that is just right for opening up vegetarian restaurants

in Columbia, South Carolina.

"So Bart said sure," Frank narrates, "Cause that's just the way he is, you know. They didn't have but 100 dollars... So they were walking down Pickens and saw this building, went to Lane and Wolfe Realty and rented it and bought a stove with a bad check. It was Mike and Bart for the first five days or so, but then they got Tom Jones and me in on it. Then it just started happening..."

And happen it did. In the last six months, 221 Pickens Street soon to be known as "Anahate," has fed hundreds of people with tasty, healthy meals for as low as one dollar. They give away at least ten meals a day to those in need or for those who are "spaced out or can't get it together." The quality of the food itself is excellent, and the combination of taste and quantity demonstrate that a diet does not have to contain meat to make one feel satisfied.

The people at 221 Pickens Street, however, do not really consider their establishment to be a restaurant. "The policy is so spacy here that everyone has his own," Frank grins. "None of us who started this want to hang around and do it all the time; it's just something that happened and we want to set it up and get it to where it's a community project - it's not for the community," he emphasizes, "it is the community. because it's everybody. It's not mine and it's not Tom's and it's not



Mike's and it's not Bart's. It's everybody's."

Or as Mike Craig himself describes it. "This really isn't a restaurant; it's kind of like having all of your friends over for dinner and you split the cost. That's really what it comes down to."

So far the response has been good, as the decor of the place testifies. The wood for the attractive, hand-made tables and benches was donated as were various green plants. And even the kitchen utensils.

But despite contributions and donations, the non-profit organization is, like and other business these days, feeling hard times. "We don't pay anybody here," says Frank, "and we don't get paid either. Ideally, the situation would be that the people who work here would get rent money for their homes and a little extra, but the thing is not a money-making venture. Lately, though, especially the last three months, things have been real tight and we haven't been able to meet most of our bills, though we sure want to."

But neither Frank nor Mike feel financial difficulties are a real threat to the project's existence. "It's just something we have to not take negatively," continues Frank as Mike indicates agreement. And it's easy to take it negatively.

"From the outset, everybody just realized that it was something that was supposed to happen," Mike explains, "and it always has happened... everything always

works out, you know. Sometimes things get tight..."

"And then," Frank injects, "you just have to do it harder."

The function of 221 Pickens does not stop, however, with providing good meals at low prices. Already the adjoining building is being remodeled to house not only other tables, for dining but counter space for the emerging health food co-op. In addition, space will also be provided for the Palmetto Vegetable Co-op, now headed by Diane Baltz.

Jean Hardee explains that the fundamental difference between the Health Food, or natural food co-op and the existing one is simply in the type of food maintained. It will be primarily concerned with grains, honey and other items that do not perish with storage.

"Rather than fool with flour," she explains, "which gets messy and gets old fast, we'd like to get our own stone mill and grind our own, and that's going to take members, because that's work." At the present, the co-op is organized, though in need of more members.

The new room will also display and sell paintings, and various other arts and crafts for those who wish to exhibit their work.

In spite of the problems, 221 Pickens should be around for a while. For one thing, the clientele varied, ranging from businessmen and schoolteachers to students and freaks.

Bill Trent, a man in his fifties who handles bankruptcies, not only enjoys the restaurant, but

(continued on page seven)

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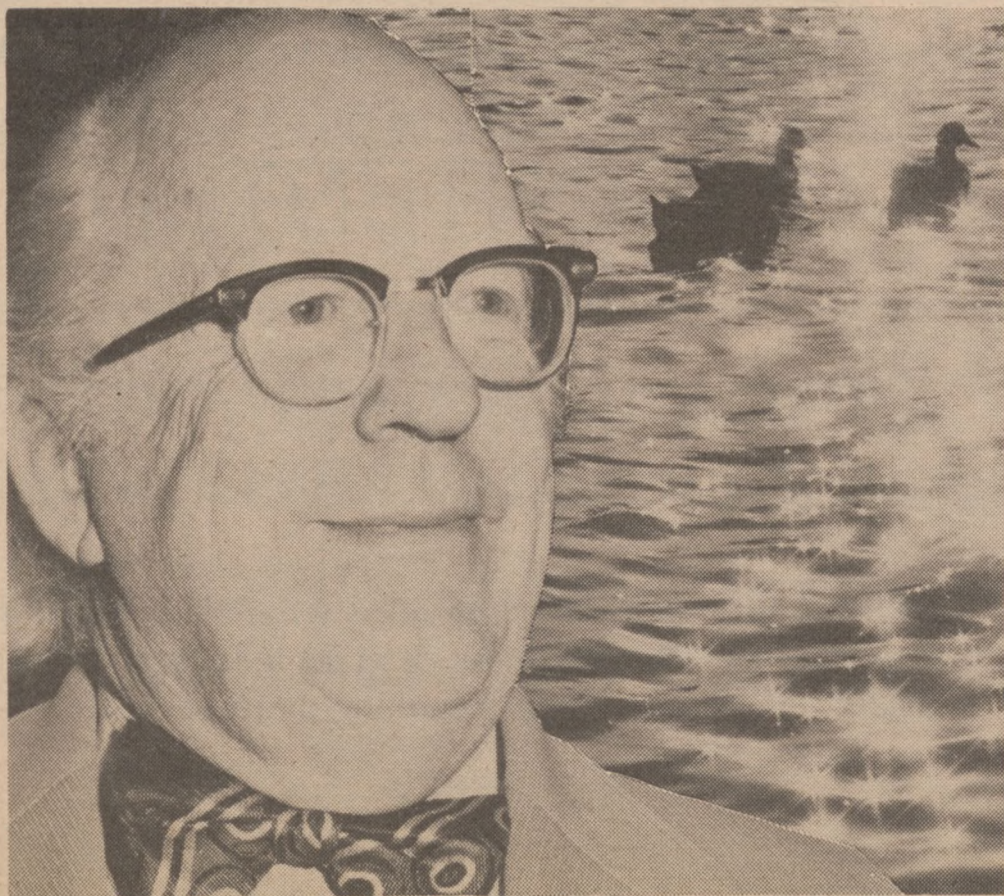
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"Somebody once mentioned that eating here was was like a big dinner party, and that's the way we feel."

(continued from page six)

frequently helps out. "They took on this little enterprise not so much as a lark," he recalls with admiration, "but as a medium toward what they wanted it to be toward... I'm profit-oriented, from the establishment. They aren't, see; these kids think not in terms of profit, but 'is everybody happy?' 'Do they have what they need?' Kids when I was their age did not think that way. Adults don't think that way....

"This is as legitimate a restaurant as any in the state and in its purpose, and the quality of food, in my opinion, is better than 90 percent of the other restaurants. I am now, believe it or not building a restaurant, a truck stop out on Highway 95, so I'm not removed from the business. And I'll tell you this," he laughs, "their cream of tomato soup is the finest that can be bought in this country, and I've eaten from the finest chefs right on down to Campbell's in the can. They're an asset in the neighborhood."

But it is 19-year-old Frank Lee who best summarizes the philosophy and attitudes. "This place here can slowly but surely change the whole structure of business attitudes. That's pretty far out and philosophical, but I think it could be... The whole thing is an expression of love as far as I can see. Sure we get uptight and yell and scream and raise hell, but ... it's just love. It might sound corny, but that's what it's all about."

The Basil Pot

"Somebody once mentioned that eating here was like a big dinner party, and that's the way we feel," say restaurateur Basil Garzia of his gourmet vegetarian establishment at 2721 Rosewood Drive. It's gotten to the point now where I don't know everyone who comes in like I used to. I feel good about it because it still feels like a dinner party and these people - since we don't advertise -- have heard about it from someone else who we do know. So it's the same kind of intimate atmosphere."

Like its sister at 221 Pickens, The Basil Pot has a fresh folksy atmosphere that is conducive to easy conversation and leisurely eating. It is smaller, however, and more intimate. The skylight adds a natural brightness to the dining area, and the clusters of green plants hanging from it give the entire area a sense of tranquility and repose. Paintings by local artists against the wall and are for sale. The atmosphere reflects the attitude of one of the founders, Ellen Snyder. "To me this is a place where people can come in, get away from the hustle and bustle of outside, and just be quiet," she explains. "I don't feel like we do any rush orders here, except of course at lunch when things are naturally more busy. It's just a quiet place where people can sit and get their heads still."

The ease with which things are done at the Basil Pot is the philosophy behind the actual preparation of the food itself. Precision is generally the word, although care is not enjoyed at the expense of fun. Indeed, anyone



Music enhances the friendly atmosphere of the Basil Pot vegetarian restaurant

who wishes may cook a meal there, providing sufficient notice is given so that the ingredients may be obtained. This writer looked forward to trying his hand at stuffed mushrooms and is delighted with the encouragement he has received.

"It's a lot of fun if you are an experimental cook and come into a kitchen that's completely equipped," says cook Bess Revelise, "and with people that you can order around...."

"Columbia has so many steak restaurants and fast food places that this one was just necessary for balance," she continues. "It's good, ole timey cookin' with all fresh stuff."

The philosophy of vegetarianism runs deep, though hardly in a doctrinaire sense. "It goes along with my feelings about not eating meat, of emphasizing things other than meat," says Garzia. "It's a combination of health and moralistic feelings about raising artificially a lot of animals, injecting them with all kinds of things and killing them when there are just as many and more productive sources of protein and sustenance than meat. It's really a big luxury to use all the land that's required to feed cattle to raise a certain amount of protein when you can get more than that from vegetables."

"Really, we aren't designed like dogs or some other animals; we're designed to eat nuts, fruit, vegetables and roots. That's the kind of thing our bodies are physically designed to eat. It just seems natural to do this now, or at least to me."

The vegetarian outlook is by no means binding, however, and the restaurant itself is viewed as experimental. The attitudes of community participation and the emphasis on experimenting are

almost identical to those shared at 221 Pickens.

"I feel like the people who really put the time into the place are the owners," states Garzia. "I don't like to think of it from a legal viewpoint, because there's no sense in structuring our organization that way: I really feel that the restaurant belongs to the folks that work here, and to the folks that come in and eat, too. I don't like for any one person to make the decisions about what needs to be done; we try to do it collectively."

"We have some business aspects because we're buying food and reselling it, and we do pay rent, so in that sense, it's a business. The main reason I opened the place was because I like to cook, and I wanted to find an outlet for my personal enjoyment. Also, I like having people in my house...we're having a dinner party every night and everybody's invited."

The restaurant is open for lunch from noon until 2p.m. and the prices range from 50 cent to 90 cent sandwiches and vegetable dishes, casseroles and salads from \$1 to \$1.50. The hours for dinner are from 6p.m. until 9:30, and the flat sum of \$2 buys a dinner that consists of a salad, a soup, a beverage, the main course, two vegetables, homemade bread, and dessert. Items may also be ordered ala carte. There is also entertainment nightly when Jim Gavant plays classical and ragtime piano. Gratuities are graciously accepted.

Do the two restaurants regard each other as competition? "Definitely not," insists Garzia. "I just delivered an order of food up there this morning and chatted with them for a while. I think we're becoming closer over the months as far as cooperating. See, we order our food, some of our health food items, from the same contributor in

with, things like that. They come here and eat, and we go there and eat..."

So perhaps it does come down to love, after all. And nobody at "The Basil Pot" seems to think it corny at all.

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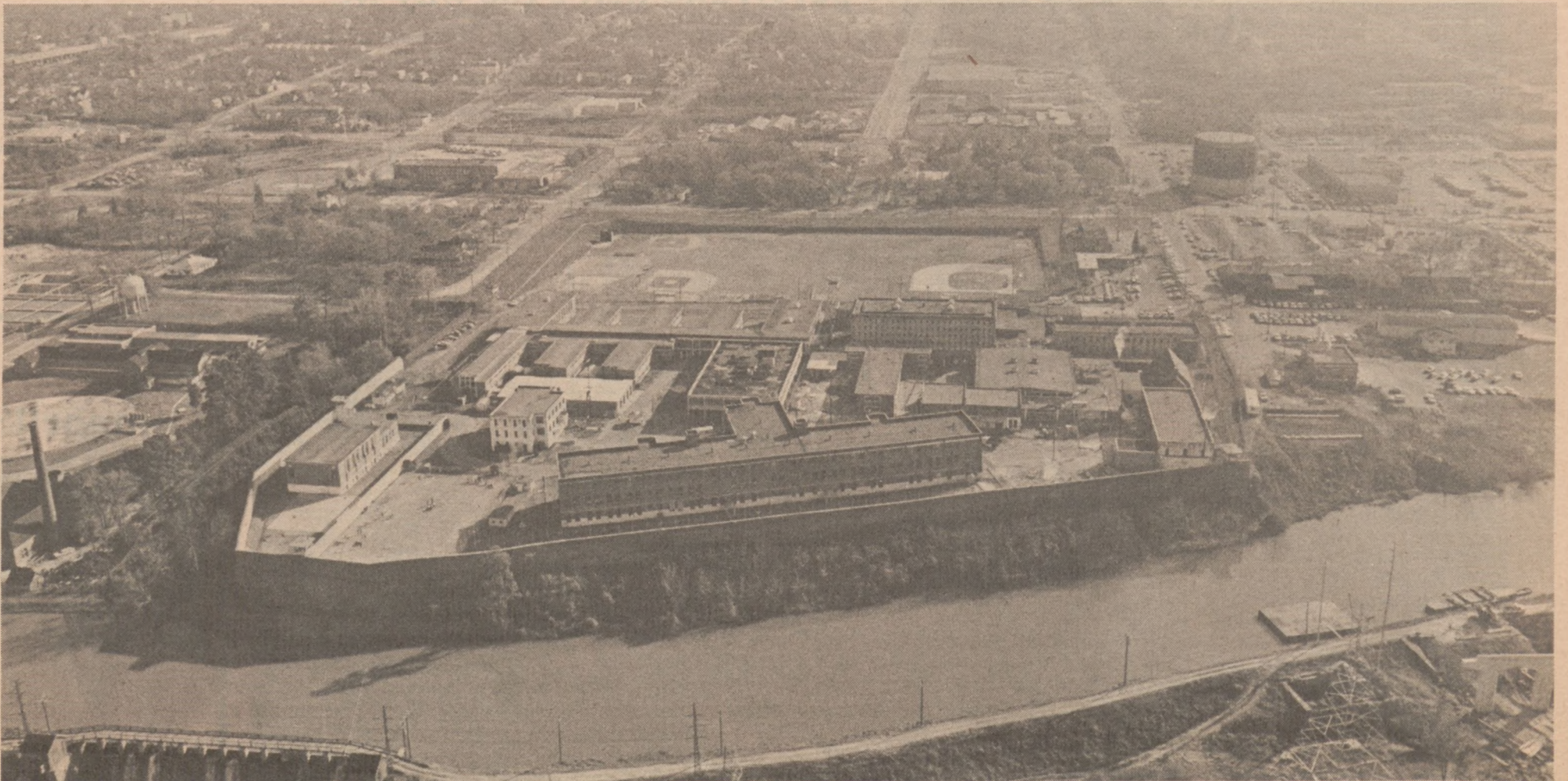
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Liberty vs. the System



The Central Correctional Institution grounds, with Maximum Detention Retraining Center building in lower left corner

Photo by Ken Sturgeon

(continued from page one)

other inmates, attempted to protect his cellmate. Other inmates moved toward the area of the beatings, and the guards stopped the beatings and returned Timmerman and Thomas to their cells.

Timmerman was allegedly injured in his back, neck, limbs and head and was in "great pain." He claims the guards saw his condition but refused to give him any medical treatment.

Yet the defendants, in answering the complaint before U.S. District Court Judge Robert F. Chapman, tell an entirely different story of the "beatings," which they claim were done more by the inmates to the guards than vice versa. They aver that the constitutional rights of Timmerman and Thomas were not violated and that, while the two inmates were beaten by several guards, it was done only in self-defense and under provocation.

According to the guards, Timmerman was asked if he was "intoxicated," whereupon he cursed the guards, pushed one of them, and ran into another building. Several guards finally got the inmate handcuffed behind his back but, the defendants claim, Timmerman got his hands from behind his back and he struck one guard in the face, injuring him "seriously." (Ironically, the defendants claim that due to injuries incurred in the near-riot, Benjamin missed 52 days of work, Ervin 24 and Weston seven. Yet J.W. Davis, the guard who was supposedly struck in the face by Timmerman and seriously injured, was not listed as missing any work days because of the "injury.")

That's when all the legal maneuvering began. Timmerman and Thomas decided that they had been beaten maliciously and without reason, and so they took a step that proved unusual (not to mention ill-received) for inmates: they decided to get criminal warrants issued against the four guards who beat them. On September 21, Timmerman applied to Columbia magistrate Franchot A. Brown for warrants against the guards -- Benjamin, Weston, Ervin and Hart -- and the magistrate determined that probable cause existed for the issuance of the warrants.

But Solicitor Foard, who has jurisdiction over criminal matters in Richland and Kershaw Counties, was apparently afraid to allow such a precedent to be set, and in a letter to Brown dated October 12 he ordered the magistrate not to issue the warrants. Foard claimed that allowing inmates to issue warrants without probable cause against correctional officers would lead to "further riots."

Foard's letter to Brown read in part: "Frequently, defendants in assault and battery cases, without probable cause, request warrants to create confusion and to complicate the prosecution against them as defendants. This I have never tolerated as I feel that it is an attempt to perpetrate a fraud on the courts."

"In order to be fair to all concerned, I am asking the State Law Enforcement Division to investigate the entire incident of August 11, 1973, and to furnish me with the results of this investigation. If the investigation results in a probable cause against any correctional officer, I will have the matter presented to the Grand Jury which, of course, has the authority and the power to request an indictment and could bring in a true bill."

(Brown admitted to an *Osceola* reporter after receiving Foard's letter that he felt the solicitor's order to be wrong. "I had reliable testimony that Timmerman was in fact beaten. With the inmate's allegation substantiated, I didn't and still don't see any lack of probable cause," Brown said. Yet, the young magistrate admitted, "John Foard and I have to work together.")

Still, Timmerman persisted in his attempts to get the warrants issued. Soon after the Department of Corrections found out about the inmate's intentions to get the warrants out, what Timmerman considers a retaliatory measure was taken -- the Department of Corrections ordered

the criminal prosecution of Timmerman, Thomas, and two other inmates. Timmerman was charged with assault and battery with intent to kill, while the others had simple assault and battery charges lodged against them.

In the first significant breakthrough for the inmates, Judge Chapman in April issued a rule ordering Foard, Brown and the Department of Corrections officials to show cause why the prosecution of Timmerman and Thomas should not be stopped pending the resolution of the inmate's charges. Chapman's order had the effect of suspending prosecution of the inmates, but it also had an unwanted side effect. Until the assault charges against Timmerman and Thomas are cleared up, according to Department of Corrections policy the inmates will remain confined in the maximum security sector of CCI.

With the prosecution on the attack -- Timmerman and Thomas are represented by Allan R. Holmes of the Legal Service Agency and by

Costa Pleicones of the public defender's office -- the various defendants have tried to circumvent the charges in several ways.

In two different motions, Foard and Brown claimed they should be dismissed as parties in the suit because of judicial immunity; they also used the same argument of judicial immunity in attempting to hold back information that the prosecutors requested. In both cases, however, Judge Chapman denied the requests for immunity.

Another defendant, correctional officer Terry Hart, has requested a separate trial "in the interests of justice." Hart was fired by the Department of Corrections soon after the August 11 incident, reportedly because of his involvement in it. A source told *Osceola* that the SLED report of the fight, which is still confidential, when released will fail to exonerate Hart alone among the officers charged with assault and battery. A hearing is pending on Hart's motion for a separate trial.

Timmerman's lawyers claim also that the copies of the SLED report and of a Department of Corrections fact-finding report into the fight have not included all the information that those two bodies uncovered. The implication, of course, is that those reports contain some information which places blame on the defendants and that SLED and the fact-finding committee would rather not see that data made public. (As this issue of *Osceola* goes to press, prosecution requests for the additional information have not been honored, and Holmes and Pleicones have asked Judge Chapman to force the Department of Corrections to release the information.)

Twisted and tripped up amid all this legal tug-of-war are inmates Lee Timmerman and Bo Thomas. It's been ten and a half months since the trouble with the guards occurred, and the two prisoners are still in the Maximum Detention Retraining Center, or MDRC, as the maximum security area of the prison is called. Timmerman and Thomas still have not been tried on the charges which landed them in MDRC, and it's no telling how long they will languish there before the charges are resolved.

Lee Timmerman considers his confinement in MDRC to be a violation of his civil rights, since the "due process of law" clause in the Constitution promises that a citizen shall be considered innocent

until proven guilty. There is also a guarantee somewhere in there that anyone accused of a crime shall get a fair and *speedy* trial.

While he sits in that tiny prison cell day after long day, Timmerman may think about those intangibly nebulous "constitutional rights" which he feels he is being deprived of. But the problem is that no one has found an immutable set of rights which apply to the confined. It is generally agreed that prisoners can't enjoy all the rights that free citizens can, for matters of security and the general welfare. But just where protecting law-abiding people stops and rampant abrogation of civil rights begins is still being decided, and people like Lee Timmerman are in that unhappy limbo.

Part of Timmerman's dilemma seems to be self-wrought, in a way. Interviewed by this reporter Wednesday, Timmerman said he doesn't feel charges would have been lodged against him if he hadn't asked Franchot Brown to issue warrants against the four guards who beat him. And he can't see why he has spent almost 11 months in MDRC; he admits that in most cases such as his, where an inmate is accused of assaulting an officer, the inmate usually ends up with a stint in MDRC. "But they're usually back in the yard (CCI) in three, four, five months," he claimed.

Timmerman said he had been promised that he would get out of MDRC by Leeke and several wardens, but "they passed the buck" when it came to making the actual commitment to let him out. It's strange to hear an inmate talk about leaving MDRC -- it sounds almost as if getting out of MDRC is equivalent to being out of prison completely. Perhaps that is an indicator of how much the maximum security area is feared and detested compared to even the dismal conditions that the general CCI inmates face.

It is common knowledge to anyone familiar with the state corrections system that MDRC, with its shakedowns, infrequent exercise periods, poor sanitary facilities and frequent gassings, is no country club. (The brutal treatment accorded the inmates by MDRC guards, as well as the traumatic and dehumanizing psychological environment, were documented in earlier *Osceola* articles by David Bruck, in the May 24, May 31, and June 7 issues.) Timmerman gave further information about life in MDRC.

Medical care has been especially hard to get, Timmerman alleged, with he and Thomas having particular troubles. Both are suffering from injuries sustained in the August 11 beatings, he claimed.

Thomas's ear was damaged in the skirmish and it has been continuously infected since that time, according to Timmerman. Once, when Thomas asked to see a doctor about it, Timmerman related "Duckett (Warden Jim Duckett) made the statement, 'Hell, Thomas is all the time sick.' He's not sick, he's got a bad ear. There's pus running out of it all the time."

In an effort to get treatment at another time, Thomas stopped up the toilet in the cell that he and Timmerman shared. Timmerman explained, "Thomas asked (a guard) about 2:30 to see a doctor about his ear troubles." The guard said he had notified one of the two physicians on duty, Timmerman said, but the next shift of guards came on and still no doctor.

"About nine o'clock Bo flooded his cell trying to get a doctor. The guards came in and took me out of the cell, and then they shot tear gas in to him," Timmerman said. "Then they put us both in the 'hole' -- me for four days, and Bo for six days. He did get to see a doctor the next day, after they had gassed him," he said bitterly.

But he noted that the guards "have lightened up on the tear gas in the last couple weeks, for some reason." During April, when an escape attempt brought tightened security, Timmerman said, tear gas was used "regularly -- every one or two days." He continued, "The thing is, when they shoot it everybody on the whole cell block gets it."

"The guards are so sorry, though, that they shot themselves with tear gas twice last week," he laughed. "I think they were playing with it, and a cartridge went off."

Timmerman claimed the preparation of his

lawsuit against the Department of Corrections has been hindered by restrictions on his telephoning while in MDRC. He also alleged that Warden Duckett instructed him not to send any letters to Director William Leeke complaining of conditions in MDRC.

The inmate said he had tried to telephone his lawyers each day for a five-day period during April, only to be denied the request each time, before finally being allowed a phone call on the sixth day. "They seem to think I'm calling just because I have nothing better to do," Timmerman said.

Timmerman said he wrote a letter to Leeke "to tell him how I felt" about conditions in MDRC and the allegedly discriminatory treatment he was receiving. "Duckett told me not to be writing Leeke letters like that," he said. Duckett, contacted Thursday by *Osceola*, denied having told Timmerman that.

"That's not correct about the letter business," the warden said. He explained that several inmates, including Timmerman, had written a petition to Leeke asking that a certain guard not be considered for a position that was open. "I told them that every time they wrote the director, I had to answer the letters anyway. So it is just a waste of their time," Duckett said. He noted that he gets three or four letters a day from MDRC prisoners directed to Leeke, and since the director can't take the time to answer them all, he (Duckett) must answer many of these. "By no means did I tell him not to write the director," Duckett stressed.

The new warden, who took charge of MDRC on May 20, said he considers phone calls a "privilege."

"I consider each request (for a phone call) on its own merits. There are some people who request to make a call every day," he explained.

Duckett maintained that there are no restrictions on the number of letters an inmate can send to his lawyers.

Lee Timmerman is quite naturally getting anxious to get out of MDRC, but he's also getting frustrated whenever he tries to find out who can get him out, and when.

Timmerman claims Leeke sent his mother a letter in January saying that her son would be released from MDRC soon. But the director later denied such a promise, the inmate claimed. "I told Duckett. He called Leeke, who said to his knowledge he'd had no correspondence with my mother."

The different wardens he has talked to about getting out have all "passed the buck," Timmerman feels. He said David Catoe, who was warden until this winter, "told me and Thomas it would be left up to the people at CCI whether you get out or not."

Yet David Bartles, who replaced Catoe, told Timmerman a different story apparently. "He told us, you won't get out until you are tried uptown" and the pending criminal charges against the two inmates are resolved.

"That's the way it's been for 11 months. Everywhere we go to see about it, they just lay it off on somebody else," Timmerman said caustically. Then he nervously finished his coffee and walked back to his "home away from home."



Melvin Lee Timmerman

Moses and the money-lenders

by Robert McMillan

Moses Malone.
I have come to hate that name.
Don't get me wrong. I don't hate Moses, the 6-11, 210-pound South Petersburg, Virginia high school star personally, but I do hate what is happening to him.

For all readers who have not yet heard of Moses, he is the most sought after high school basketball player since Kareem Abdul Jabbar (he was Lew Alcindor then) was recruited out of New York City to play basketball, and bring three national championships, for UCLA in the middle '60s. Malone led Petersburg High School to a 50-0 record in his last two years, as the team parlayed his 35.8 points and 25 rebounds into a couple of state championships. Everywhere Malone went, he was followed by a crowd of college scouts. The opposing teams considered it a "victory" if they came within 15 points of Petersburg. In all, 300 schools reportedly courted

Malone, realizing that his signature on an athletic grant-in-aid might insure basketball dominance in the four years to come.

"Lefty" Driesell, who has accomplished more than one recruiting coup since arriving at the University of Maryland several years ago, finally ended the intense recruiting war by signing the teenage Malone June 21.

One thing I would like to get clear right from the start is that I don't hate Lefty. A lot of folks in South Carolina do hate him of course. He's not bashful. In fact he's quite outspoken about his desire to make Maryland "the UCLA of the East," among other things. And of course there was the major fight that broke out between Driesell's 1970-71 team and Frank McGuire's team that year at the Coliseum here, followed by name-calling and considerably poor relations between the two teams before the series was eventually suspended.

The fact is, though, I like Lefty, perhaps even admire him. I went to Maryland myself on an athletic scholarship. Darrell Brown of Maryland's basketball team was my roommate and I played golf with Lefty more than once. So this is not a kick Lefty Driesell article. Rather it is directed at the NCAA, the schools that constitute it and the administrative staff and rules that govern it.

I love the game of basketball. It's fun to watch and fun to play. There is a splendid blend of teamwork and individual play in basketball. But there is one thing wrong with it as it is practiced at the intercollegiate level, and that is what it takes to entice a good player to come to your school.

It is called recruiting but what it is is buying and selling. A coach has to sell himself, his program, his alumni, and his school.

Increasingly he also has to buy the young players, too. Inducements such as cars, expense accounts, and plain old cash under and over the table are being used - and to an extent that would shock most fans. A two-part series in *Sports Illustrated* which concluded week before last detailed some of the behind-the-scenes money which changed hands at Long Beach State university, before the infractions were finally uncovered by NCAA investigators. Players were given jobs to earn money, and then never showed up for the jobs except to pick up the paycheck each month. Players were housed off-campus, for free, by enthusiastic alumni. Alumni and even an assistant coach co-signed loans for players who wanted some "wheels" but lacked the financial standing themselves to buy an automobile. Wives of players were given good-paying jobs, after the coaching staff put the word in the ear of an alumni/employer.

In other words, it takes quite a bit more than tradition and the lure of a free college education to get many blue-chip basketball (and football) prospects to sign on with State U. It's wrong and Moses

Malone is a good example of why it is.

Lefty won out in recruiting Moses over 300 other schools. Malone for the past two years has been chased and pestered by college coaches, and friends of these institutions. Moses almost signed with New Mexico because, in part, assistant coach John Whisenant took an apartment in Petersburg for the past three months. The shy Malone used to go over there just to get away from all the other recruiters. Whisenant said, "Moses used to come see me

just to talk about girls, cars, clothes, anything to get away for awhile." Now the reason Moses had to wait so long to sign with any school was because he had to wait until June 14 to see if he had the "C" average needed to qualify for an NCAA college scholarship. Malone needed to score at least four "B" grades out of five subjects to get into an NCAA school, and it was by no means a sure thing. Malone himself admitted he had to

change some of his courses to things like "art appreciation" in order to make the necessary average. The pressure was great, but Malone apparently passed the test. I wonder, though, what grades Malone could have achieved without the constant spectre of recruiters all over his household for the past two years.

Twenty-four hours after Moses signed with Maryland, the investigators from the NCAA arrived to question Malone about the numerous reports of recruiting violations reported in his case. The NCAA doesn't mess around, dispatching a former FBI agent to Petersburg to get to the bottom of the story. Malone has already given damaging information about several schools, although what he and his mother, Mary Malone (his father is dead), have told is not known.

The *Washington Post* reported this week that Clemson University and New Mexico, both in the running for Malone's services until the last minute, were guilty of violations. Clemson, according to the *Post* offered Malone \$1,000 to help purchase a car. Clemson officials immediately and vehemently denied the reports. New Mexico was charged with letting Malone have service of a rental car checked out by recruiter Whisenant, a report that school also denied.

Supposedly, another coach who tried to recruit Moses stole a copy of the rental contract from the car which Malone was driving and has the contract locked away for safe-keeping.

Anyway, Moses is driving a 1974 Chrysler Imperial these days and has received a summer with-a-Washington Construction company which will pay him seven dollars per hour. Where did those financial windfalls come from?

The circumstances surrounding Driesell's signing of Malone also will come under their share of suspicion in future days. Immediately after the signing, it was apparently leaked by Driesell himself (Lefty's always one to get on the offensive) that the University will aid any way possible in helping Malone obtain a \$1 million insurance policy that would protect Malone against the possibility of injury.

Lloyd's of London immediately announced that the premiums on such policies run to around \$5,000 per year. Apparently Driesell is convinced that Malone will be able to borrow the money, with generous help, encouragement from the University of Maryland, against whatever money he will automatically receive when he signs a pro contract in two years. Apparently Lefty has spotted a loophole in the complicated NCAA rulebook.

So Lefty and Maryland have probably "won" and will not be placed on probation for their part in recruiting Malone. But what about the things that have gone on in recruiting Moses Malone, and what happens when the next prep sensation comes along. Can you call college basketball an amateur sport when violations such as bribes, jobs, cars and no telling what us are taking place every day.

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Moses Malone...

Moses' case is not the first one, nor will it be the last one. Schools like Long Beach, Southwestern Louisiana, and even N.C. State have been placed on probation in the past few years. In fact, the recruiting of superstar David Thompson got both Duke and N.C. State in trouble.

Of course, as Kevin Joyce said here last week, there is probably not one school in the country that could undergo a stringent NCAA investigation and come out of it untarnished. It's impossible to recruit good athletes, without breaking a few rules as they are presently written. Something needs to be changed.

Why can't we be truthful about the situation and admit that major university and college level athletes are professionals and treat them as such. Moses Malone has already stated that he is only going to school for two years to hone his game for the pros. Do you think he's after an education?

What about the things that go on in recruiting that aren't against the rules and are flaunted in our faces. Whisenant lived for three months in Petersburg, Virginia on the chance he might get to see and talk to Moses Malone. The people of New Mexico paid for that little vacation. Is this amateur sports? How about the coach who stole the rental car contract from Moses' car? That was hardly for fun and games.

The Moses Malone case is only four days old as I write this story and already the violations are emerging. Lord knows what the FBI-trained investigators get through. He will grill Moses and Mary Malone, and, should they become reluctant to cooperate as the investigation goes on, the NCAA has been known to threaten to prohibit an uncooperative player's career. The sad thing about NCAA investigations, as their track record shows, is that is that the meek are punished enthusiastically

while the larger schools such as Notre Dame and Southern California, etc., more important in terms of prestige and image to the NCAA, are hardly ever "caught" for infractions.

The Moses Malone story is hardly even started, but it is already a sick one. Probably we will read about his exploits on the court in the near future. Positively we will read about the violations and near violations that happened in the last two years of recruiting him. Basketball is otherwise an extremely healthy game on the college level now. But young players like Malone can get caught up and ruined by the disease. Moses Malone, and other like him, have no way to know the ins and outs of the recruiting war. He and the others are at the mercy of fans, scouts, assistants and coaches who follow basketball, and too often that group has no mercy, only greed.

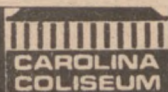
OTHER NOTES

Even without Malone, Maryland would be in great shape for next year, but should they have his services the Terrapins could very well challenge for the national championship again, despite the loss of the McMillan/Elmore tandem. They have 6-10 Tom Roy and 6-9 Owen Brown, two proven performers back in the frontcourt. Add to that the best pair of starting guards in the country in John Lucas and Mo Howard. They also have Steve Sheppard, a 6-4 forward, who was New York Player of the Year a couple of years ago, but who missed last season with academic problems. Freshmen include, of course, 6-9 Chris Patton and Brad Davis, a guard who averaged 27 points and 15 rebounds as a high school senior. Lefty also recruited several "sleeper" types, who could prove valuable later. He almost

outrecruited UCLA for 7-0 Brett Vroman of Provo, Utah. But the location of Maryland on the east coast, which helped land Moses for Lefty, cost him Vroman, who wanted to play nearer his family.

Driesell almost landed the best schoolboy in West Virginia, Maurice Robinson, until West Virginia governor Archie Moore intervened and helped keep him in the state.

New York City high school basketball star Bill Clarke, who visited USC late in the recruiting period has decided to play at St. Johns. Kevin Dougherty, a 6-4 swingman from New York, still hasn't signed, but he also visited USC a couple of months ago and liked it here. Another Kevin (McDonald, from South Orange, N.J.) has signed with Pennsylvania. There had been some discussion locally that USC was interested in him at one time.



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BACK HOME AGAIN John Denver

John Denver's songs, from the start, have warranted much of the flak he catches about his MOR-love-peace-tranquility-passiveness 'n happiness outlook on life, though my own opinion has been, Let the man alone, let him produce any kind of music he happens to be into; it's his right, and if a lot of people buy his albums, don't jump on his back for it. The most recent criticism I read was from a Charlotte writer who decried, in so many words, that Denver's subject matter just flits along pointing out the wrongs in our society without getting activist about solving them, then taking the listener up into the Rockies for a treat to some inner peace. When I read that I thought, well godamighty, he's just an entertainer. An entertainer—maybe critics don't want to be entertained, now. And as an entertainer, if I may say so, Denver has in fact been more effective in waking up Middle America to the wrongs brought on Lower America than, say, David Bowie or Grand Funk Railroad.

But I'm just a Denver fan, I suppose. And it is true that a lot of

his stuff is musically stagnant. The defense rests.

Back Home Again is dedicated to his wife Annie—that must be her pictured on the album cover with John—and it was apparently designed to contain nothing but nice songs. Not even any "Whose Garden Was This?" or "Prisoners" or "Angels from Montgomery." Musically I like it best of anything he's done so far, even though there are weak melodies. Lyrically it struggles to stay afloat even if you accept the songs for what they are. This song about grandma's feather bed, for example. It's a straight song. I mean, it really is about the singer having fun on this big feather bed when he was a kid. It's a good enough song for the kiddies, maybe, but I just can't get off on it, man. When a pop artist stoops to do a kiddie song it ought to have some adult appeal somewhere. I liked Peter, Paul & Mary's "Marvelous Toy." I liked Jimmy Seals fiddle rendition of "Pop Goes the Weasel." But Denver never has done it right. This feather bed thing, which bounces along with the washboard and banjo, just doesn't hack it.

That is the first of four farmy songs on the album. Another one is

about an uncle named Matthew, and the story line is not interesting enough:

Joy was just a thing that he was raised on
Love was just a way to live and die
Gold was just a windy Kansas wheatfield
Blue was just the Kansas summer sky...

That about sums up Uncle Matthew.

The next farm song is the mock-hillbilly, whoopy "Thank God I'm a Country Boy." ("Well life on the farm is kinda laid back, Ain't much an old country boy like me can't hack.") The fourth is "Cool an' Green an' Shady," which can be figured out by its title.

From there the lyrics do not often improve. A bit of "It's Up to You":

You can do whatever you want to do
Wherever you want to so it's up to you.
And wouldn't it be fine,
Following your heart, playing your own part...

"On the Road" sort of surreally describes travelling in a car with his family when he was a kid. The title song is perhaps the weakest, being just too simple to get into all around. Simple songs are certainly welcome, but of all the simple songs John Denver has written "Back Home Again" is the least substantive. "Eclipse," though the arrangement is much more interesting, says about as little, though it concerns something else, I'm not sure what: "Sometimes it takes forever for the day to end..."

"Sweet Surrender" is a neat dong with a beautiful verse melody and a Mexicanish chorus (a la "Celito Lindo," or whatever it was). But it doesn't merit five-and-a-half minutes. On the other hand "The Music is You" probably doesn't say enough to merit lasting a minute and 26 seconds. Wanna read it?

Music makes pictures and often tells stories
All of it magic and all of it true.
And all of the pictures and all of the stories
And all of the magic, the music is you.

That's it. The whole thing. Denver and Julie Connor duet it very nicely and fade out with a keen sound.

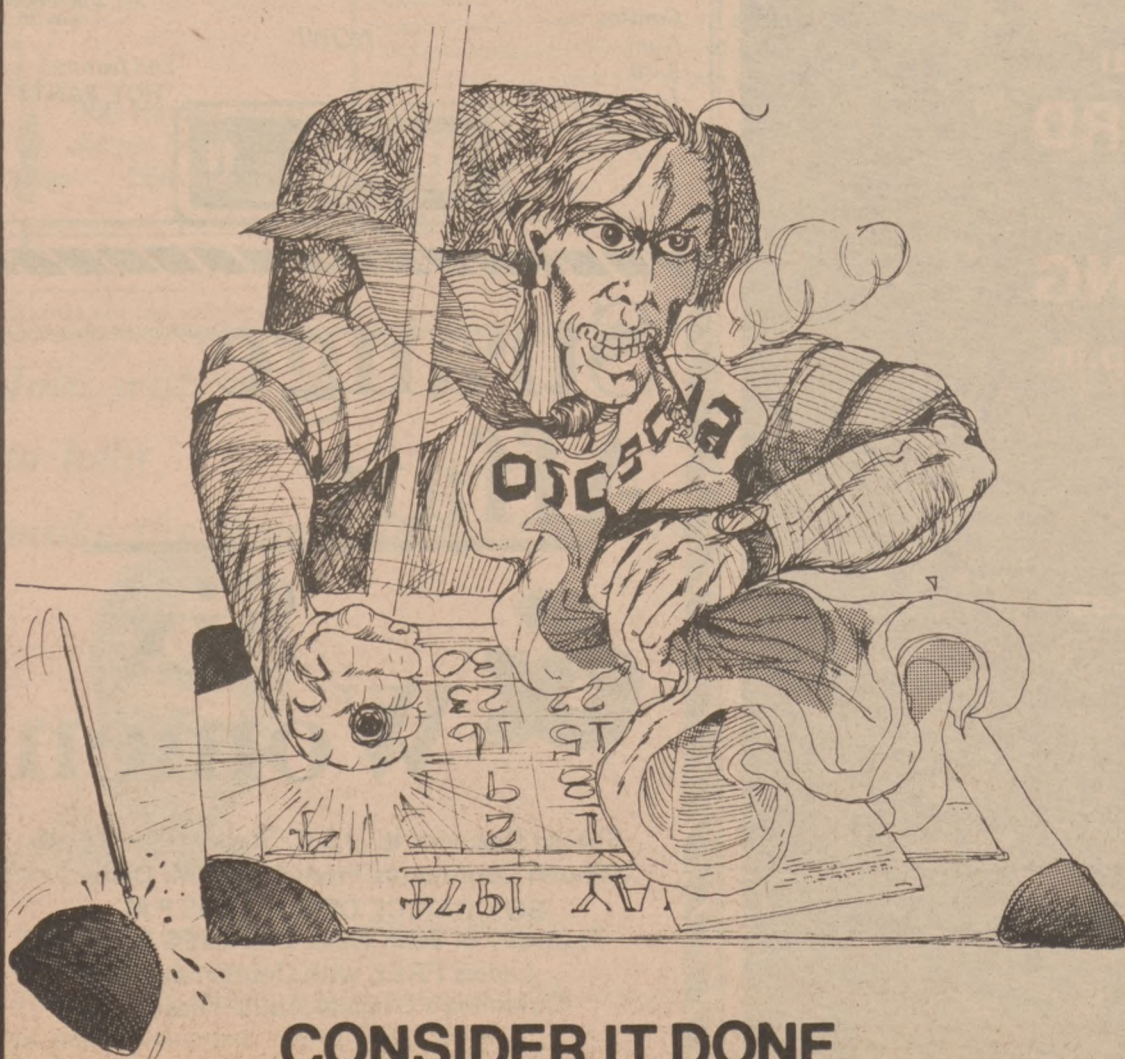
"Annie's Song," which I'm sure you've heard on the AM by now, is my favorite of the album and probably will be a general favorite of mine for awhile to come, since I'm pretty sentimental. And I guess it's sentimentality that makes me like "This Old Guitar," in which Denver seriously thanks his guitar for all he's got, which is a lot.

The real reason I like this album despite its flaws is that it places Denver musically where I personally like for him to be at. When he went solo, five or so years ago I liked most of his first album and a little of his second; practically nothing about *Poems, Prayers and Promises* pleased me and practically nothing about *Whose Garden Was This* did. *Aerie* put me back on the fence. Sort of wishy-washy, you see. Through all of these, even the ones I really dug, I was still waiting for him to come up with the album that was dead on where I'm at musically. This one comes closest.

His last two albums were pretty much bombs as far as I'm concerned, especially *Farewell Andromeda*. Some of the music no doubt is good, but he was straying from the course I wanted him to be on. Now he comes forth with this, a good relaxer with molto banjo, which is my weakness. Songs that give me good daydreams. Songs that show a healthy respect for the farm even if they don't quite come across. Songs that reassure and soothe. And I need to be reassured and soothed. After hearing the likes of Slade and Edgar W. and Mott in loud live concert, I'm damn near batty.

Dan Harmon

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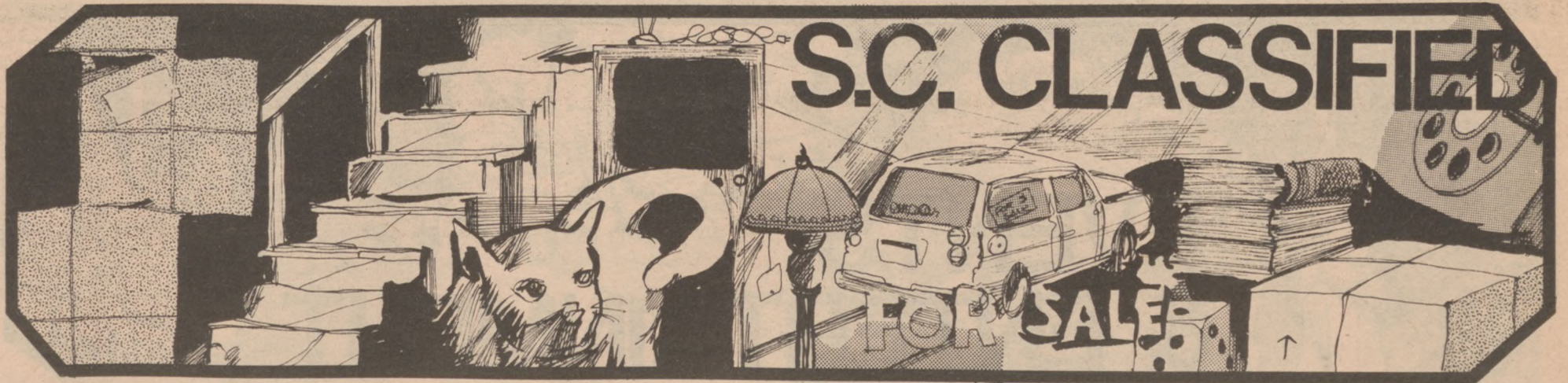
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RUGBY. Columbia Rugby Club is having summer practice sessions on Wednesday evenings at 6 p.m. at field behind American Legion on Pickens Street. Starting June 5 and continuing throughout the summer. Inexperienced players welcome.

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Ad deadline is **5 p.m. Monday** for publication the following Thursday. All ads must be accompanied by payment. **We do not bill. We do not take phone orders.**

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Non-business classifieds are \$1 per week for 30 words and 50 cents for each additional 15 words. (The following count as one word: phone numbers, the, and, prices, numbers.) Headlines cost 50 cents extra and contain up to 25 characters. Deadline for copy changes or cancellation is Tuesday at noon.

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cinema

If you're thinking about going to a movie, call ahead to verify times and shows. Many area theatres are subject to last minute changes in schedule.

JUNE 29 - JULY 5

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Geraldine" a new black comedy. Rated PG. Shows continuous from 3:30.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Sleepy Head" and "Hot Pants" are both rated X. "Sleepy Head" stars Georgina Spelvin of "The Devil in Miss Jones" so at least its name star. Shows are continuous from 3:30 with the last show at 9p.m.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Truck Turner" with Issac Hayes and Yaphet Koto. The ad says, "He's a skip tracer, the last of the bounty hunters. If you jump bail, you're his meat." Hummm. Sounds like he ought to set up shop around here. Rated R. Shows at 1, 3, 5, 7, & 9.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"Strange Affair" and "Six Women" are the Cine-Arts newest X-rated flicks. That's right, they're back to the X-rated stuff. Call the FBI for times.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1100

"China Town" with Jack Nicholson and Faye Dunaway in Roman Polanski's newest flick. A really well done ganster film, from what we've heard. It opened in New Yawk only last week, so we're getting a new flick at about the same time everybody else is getting it, for a change. Rated R..Call theatre for times.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-0100

"The Sting" Robbie Redford and Paul Newman are here to stay, at least that's the way it looks after 6 months. Rated PG. Shows at 4:20, 6:40 and 9.

FOX THEATRE, 1607 Main Street, 254-5212

"Spys" Donald Sutherland and Elliott Gould team up again (remember M*A*S*H?) for what we are told is a really funny flick. This one is a spoof on the CIA and spys. Rated PG.

GAMECOCK I THEATRE, Parkland Shopping Center, Cayce, 796-0022

"The Exorcist" returns to Columbia, this time it only costs \$2.50. Rated R. Box office opens at 1:30.

GAMECOCK II THEATRE Parkland Shopping Center, 796-0022

"The Three Musketeers" Richard Chamberlain, et. al. star in this really good film. If you haven't seen it, take the time to go by. Rated PG. Shows at 1:30, 3:30, 5:30, 7:30 and 9:30.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"Our Time" is about the middle 50's and life at a girls school in New England. We haven't seen it so we can't say too much

about it. Rated PG.

MIRACLE THEATRE, 1228 Main Street, 256-1050

"Macon County Line" You've seen the TV commercials: It was the summer of 54 and.... Rated R. Shows at 1:30, 3:30, 5:30, 7:30 and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Impulse" with William Shatner and Ruth Roman in this terror-horror story. Rated PG. Shows at 1:05, 2:40, 4:15, 5:50, 7:25 and 9p.m.

PLAZA III THEATRE, 1323 Main Street, 254-5800

"Christina" with Barbara Parkins and Peter Haskell. A sort of mystery-romance story. Rated PG. Shows at 1:40, 3:30, 5:20, 7:10 and 9p.m.

RICHLAND MALL THEATRE, Richland Mall, 782-2228

"The World's Greatest Athlete" and "Snowball Express" are both Disney G-rated flicks. Good family fun.

CAMPUS FILMS

Grab a student and go to a film at USC's Russell House theatre gratis. Show times at 7 and 9 p.m. Once a week the film costs \$1 per person (Wednesday and Thursday nights), but the remainder of the time it's free.

Sunday, June 30

"Double Indemnity" (1944) with Fred Mac Murray, Babara Stanwyck and Edward G. Robinson. An insurance agent and a greedy blonde connive to knock off her husband and collect. Really fine film.

Monday, July 1

"Viva Villa" (1934) Wallace Berry and Leo Carrillo star in this Howard Hanks directed film about the legendary Pancho Villa. Berry won an Oscar for his portrayal of Villa.

Tuesday, July 2

"Why We Fight", a documentary

produced by Frank Capra during WW II to explain our position in that great conflict.

Wednesday, July 3

"One, Two, Three" (1961) Cagney's last film. About a wacky Coca-Cola heiress and her adventures in West Berlin. It was on TV a few weeks ago and was mildly amusing.

politics

The second county stump meeting will be held Saturday June 29 from 4p.m. until 8p.m. at the Dentsville Jr. High football field. In addition to speeches by contenders for the Democratic nomination, the Stump meeting will feature a free fish fry. Dentsville Jr. High is located at the corner of Decker Blvd. and N. Trenholm Rd. In event of rain the speaking will be held in the cafeteria.

classes

A short course on the fundamentals of drawing and painting will be offered by USC's Division of Continuing Education on Wednesday evenings, July 10-August 28. Tuition is \$24 per person or \$40 per married couple. For more information call 777-2589.

A short course on Roses both for the beginning and experienced gardner will be held by USC's Division of Continuing Education from 7:30 to 9:30 p.m., July 11-August 1. Tuition for the course taught by Dr. Wayne Shrader is \$13 per person or \$20 per married couple. Call 777-2589 for further information.

A short course on Stock Market Investing will be offered by USC Division of Continuing Education Monday evenings July 1 through August 5 from 7 to 9p.m. Tuition is \$19 per person or \$26 per married couple. For further information call 777-2589.

Short Courses in Folk Guitar taught by

Roger Arnett will be offered by the USC Division of Continuing Education this summer.

A basic course will be held Tuesday August 26 at the same hours. The tuition for each course is \$22 per person or \$37 per married couple. For further information call 777-2589.

art

Five Studio Artists, an exhibit by artists Dan Burnett (ceramics), Mike Hedgepath (jewelry), Fred Woods (graphics), Ralph Waldrop (painting), and Clark Ellefson (sculpture) will be on display at the Columbia Museum of Art until July 14.

specials

The S.C. State Championship bike races will be held Sunday, June 30 at the Charlotte Thompson Recreation Center in Camden. Registration will be held from 7:30 to 8 a.m., the race will begin at 8:30. Seniors will race 100 miles, all other classes, 25 miles. The winners will be eligible to compete in the National Championship races in Pontiac, Michigan. ABLA rules apply. For further information call Bill Long, 803-254-5331.

"Maybe Next Week Sometime" will be shown at 2:30 and 4:30 p.m. Sunday, June 30, at the Columbia Museum Observatory. The film was done by S.C. filmmaker David Boatwright, on a grant from the S.C. Arts Commission.

theatre

USC Theatre will present the musical comedy "The Boy Friend" at the Myrtle Beach Convention Center June 25-August 11. The show will run Tuesday through Sunday nights with curtain time at 8:30 p.m. Tickets are \$3.50 per person and may



Special

All Comers Track Meets are held every Tuesday at 7p.m. at USC's Weems Baskin Track beginning July 2. They will continue until August 20 and the events include, among others: the 100 yard dash, the 220 yard dash, the 440, the 880, the Broad jump, the shot put and many other track sports. Both men and women are invited to come by the track at 6:30p.m. any Tuesday night to register. All events are free.

be reserved by calling the theatre box office at 448-3041, if you're headed toward the coast next week or for July 4.

Workshop Theatre on Bull Street in Columbia is currently presenting "Babes In Arms," its first production of the summer season. Curtain time is 8:30 each night, with the box office opening at noon each day. Tickets are scaled at \$3.50 for adults or \$2.50 for students. The show ends July 2 so you better hurry up and catch it. (There will not be a show Sunday, June 30.)

television

Saturday, June 29

2p.m.—Baseball. Milwaukee meets the Tigers at Detroit. (Channel 10)

2p.m.—Movie. "Nearly a Nasty Accident" (1961) Supposed to be a funny ditty about the RAF. (Channel 25)

3:30p.m.—The Irish Derby. One of the top horse races in Europe with a purse of \$260,000 up for grabs. (Channel 19)

4p.m.—Golf. The CBS Golf Championship has Johnny Miller, Lanny Wadkins and Gene Littler meeting in the final round of the \$50,000 match. Taped at Firestone Country Club in Akron, Ohio. (Channel 19)

5p.m.—Wide World of Sports. The Santa Clara International Invitational Swimming and Diving Championships will be afforded live coverage. (Channel 25)

5p.m.—Golf. Live action in the third round of the Western Open. (Channel 10)

8p.m.—Movie. "The Son of the Sheik" (1926) The last film of Ruddy Valentino. Silent, but deadly. (Channel 35-ETV)

8:30p.m.—Movie. "Shootout in a One-Dog Town" Jack Elam and Richard Crenna star in this made for T.V. repeat about the man vs. the gang. (Channel 25)

9p.m.—Movie. "Sweet Charity" (1969) Shirley MacLaine, Sammy Davis, Jr. and others will sing their way into your living rooms with hits like "Big Spender" in this multimillion dollar version of the Broadway musical. (Channel 10)

9:30p.m.—The Democratic National Telethon. Stars, Politicos, etc. will tell you how much the Demos need your cash. Don't force them to go to HH or the Milkman for their funds, support the "clean" party of Mayor Daley. (Channel 19)

12:15a.m.—Movie. "The Big Show" (1960) Cliff Robertson and Esther Williams star in this circus drama. (Channel 10)

Sunday, June 30

12:30p.m.—Meet the Press. Adm. Elmo Zumwalt, outgoing Chief of Naval

Operations is grilled by the press. (channel 10)

2p.m.—Movie. "Intolerance" (1916) Lillian Gish stars in this D.W. Griffith film classic about bigotry through the ages. (Channel 35-ETV)

4p.m.—Golf. The final round of the Western Open from Chicago, or thereabouts. (Channel 10)

4p.m.—Sports. A film about the Kansas City Chiefs 1973 season. Nice if you don't like golf. (Channel 25)

7:30p.m.—Nova. A documentary about the Cuiva Indians, who live in a remote area of South America, by Brian Moser. The filmmaker lived among his subjects for over a year. (Channel 35-ETV)

8:30p.m.—Movie. "Downhill Racer" (1969) Robert Redford and Gene Hackman. For all you Rob Redford freaks here is the bod himself playing his usual witty, conversant self in a story about a man afraid to lose. (Channel 25)

10p.m.—Firing Line. Gerry Foard is Wild Bill's guest tonight. (channel 35-ETV)

10p.m.—Firing Line. Gerry Ford is Wild Bill's guest tonight. (Channel 3)

Monday, July 1

8p.m.—Baseball. First Joe Garagiola visits some of his old teammates from the 1952 Pirates and then its Kansas City and the White Sox at Chicago. (Channel 10)

8p.m.—Special. "The Impeachment of Andrew Johnson" a dramatization of the 1868 trial of the President. Should be interesting to watch if only to learn the rules so that this year's live action will be easier to understand. (Channel 25-ETV)

9p.m.—Movie. "Peking Express" (1951) Joseph Cotten stars in this spy thriller set in China before the commies took over. (Channel 25)

11p.m.—Movie. "A Severed Head" (1970) Lee Remick stars in this English farce about sex. (Channel 19)

1a.m.—Tomorrow. Watergater Donald Segretti is the scheduled guest. (Channel 10)

Tuesday, July 2

8p.m.—Man Builds, Man Destroys. A study of noise pollution, mercury poisoning and pesticides and their environmental effects throughout the world. Well worth watching. (Channel 35-ETV)

8:30p.m.—Movie. "A Summer Without Boys." Barbara Bain stars in this 1974 made for TV film about the 40's WW II lonely days. It's a rerun, so maybe some of your friends can tell you whether or not its worth watching. (Channel 25)

11:30p.m.—Movie. "Judith" (1966) Sophia Loren stars in this war-thriller about Jews escaping from Nazis. (Channel 19)

Wednesday, July 3

8:30p.m.—Movie. "Get Christie Love" A TV pilot about a woman cop out to bust the



Elliott Gould and Donald Sutherland star in "Spys," a movie opening in Columbia this week. The last film these two did together was M*A*S*H, which was acclaimed as a masterpiece of black humor. "Spys" may be viewed at the Fox Theatre, in downtown Columbia.

big drug pushers. (Channel 25)

8:30p.m.—Firing Line. Gerry Ford is Wild Bill's guest. (Channel 35-ETV)

9p.m.—Movie. "Fitzwilly" (1967) Dick Van Dyke and Barbara Feldon star in this slapstick comedy about an unusual butler. (Channel 10)

10p.m.—Music. It's bluegrass, folks. Bill Monroe and others sing some of your favorites "Bluegrass Breakdown," "Mule Skinner Blues," and "Uncle Pen" Filmed at a festival in Disney, Oklahoma. (Channel 35-ETV)

11:30p.m.—Movie. "The Swimmer" (1968) Burt Lancaster stars in this story about one man's devastation by the pressures of suburbia. (Channel 19)

1a.m.—Tomorrow. The Rev. Bob Harrington is Tom Snyder's guest. (Channel 10)

Thursday, July 4-Bang!

7a.m.—Today. Singer Tom Paxton does his thing. (Channel 10)

8:30p.m.—Special. 2251 Days. The story of a Vietnam POW and his 6 years behind bars. (Channel 35-ETV)

9p.m.—Special. "Applause" Lauren Bacall and Larry Hagman star in this television adaptation of the Broadway hit. Well worth watching. (Channel 19)

10p.m.—Well, its the Fourth, so Bob Hope Tennessee Ernie Ford, Dionne Warwick, the Strategic Air Command Band, the Texas Boys Choir and others are here to stand up for America. (Channel 10)

11:30p.m.—Movie. "Advance to the Rear" (1964) Glenn Ford and Stella Stevens star in this Civil War farce. (Channel 19)

Friday, July 5

7a.m.—Today. Black militant George Jackson's life is reviewed by author George Armstrong who has recently written "The Dragon has Come," about Jackson. (Channel 10)

8p.m.—Movie. "The Yellow Submarine" (1968) The Beatles cartoon classic finally comes to TV. It's great for kids and adults alike. (Channel 19)

9p.m.—Movie. "Key West" Steven Boyd and Woody Strode star in this made for TV piece of trash. (Channel 10)

9:30p.m.—Movie. "The Phantom of Hollywood" is a made for TV flick about a masked monster who goes on a rampage in the back lot of MGM. Not bad, but not good either. (Channel 19)

11p.m.—Day at Night. Actor Jason Robards talks about "Moon for the Misbegotten", the play in which he is now starring on Broadway. (Channel 35-ETV)

11:30p.m.—Johnny Carson. George Carlin, a really funny man, is the guest host. (Channel 10)

11:30p.m.—Movie. "No Time for Sergeants" (1958) the film that made Andy Griffith, both on stage and at the movies. (Channel 19)

1a.m.—Midnight Special. Buffy St. Marie headlines the show. (Channel 10)

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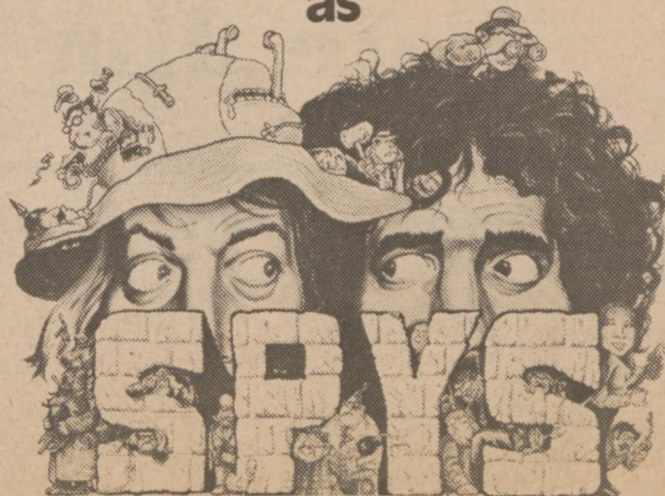


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